

Veni Creator Spiritus

Edited by Jason Smart

William Mundy (c.1529-1591)

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

4

Ve - - - ni Cre - -

Ve - ni Cre - a - tor Spi - ri -

- - - a - - - tor Spi - - - -

Ve - ni Cre - a - tor Spi - ri - tus, _____

- tus, _____

Ve - ni Cre - a - tor Spi - ri - tus, _____

9

- ri - - - tus, Men - tes

Ve - ni Cre - a - tor Spi - ri - tus,

Men - tes tu - o - rum vi - si -

Men - tes tu - o - rum vi - si -

14

tu - - - o - - - rum vi - - -

Men - tes tu - o - rum vi - si - ta,

- ta,

Men - tes tu - o - rum vi - si - ta,

- ta,

19

- - - si - - - ta, Im -

Im - ple su -

Im - ple su - per - na gra - ti - a,

Im - ple su - per - na gra - ti - a,

24

Im - ple su - per - na gra - ti - a, -
- per - na gra - ti - a, im - ple su -
im - ple su - per - na

im - ple su - per - na gra - ti -

29

na gra - im - ple su - per - na gra - ti - a - per - na gra - ti - a, im - ple su -

33

- ti - - a Quae

Quae tu cre - a - sti

- per - na gra - ti - a

im - ple su - per - na gra - ti - a

im - ple su - per - na gra - ti - a Quae

37

tu _____ cre - - -

pe - cto - ra, _____

Quae

Quae tu cre - a - sti pe - - cto -

tu cre - a - sti pe - cto - ra, _____

41

- a - - - - - - - - sti

quae tu cre - a - sti pe - cto -

tu cre - a - sti pe - cto - ra, _____ quae

- ra, _____ quae tu cre - a - sti

quae tu cre - a - sti pe - cto -

45

pe - - - cto - - - - ra, _____

- ra, _____ quae tu cre - a - sti pe - cto - ra.

tu cre - a - sti pe - cto - ra, _____

pe - cto - ra, quae tu cre - a - sti pe - cto - ra, _____

- ra, _____ quae tu cre - a - sti pe - cto - ra, _____

Translation

Come, Creator Spirit, / Visit the minds of thy people / And fill with supernal grace / The hearts that thou hast created.

A Note on the Music

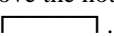
In the pre-Reformation Use of Sarum *Veni Creator Spiritus* was the hymn at Terce on Whitsunday and on the following three days. It was also sung when Mass was celebrated at the enclosing of an anchorite and the words of the hymn were said privately by priests while vesting themselves to say Mass. Polyphony was not normally sung at Terce, although Whitsunday, when the hymn was accompanied by especial ceremonial, might conceivably have been an exception. However, Mundy's setting is not in the *alternatim* form customary when an office hymn was sung in polyphony and, unlike any known Tudor liturgical hymn setting, treats only the first verse. There is no obvious occasion in the service books when the hymn might have been performed in this way. It is possible that Mundy's setting was written for some atypical liturgical or para-liturgical occasion, or, given that it survives only in the private anthology of an Elizabethan musician, it may have been intended for informal, secular recreation. It may even have been just a compositional exercise.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign .

A repeat sign in the underlay has been expanded using italicised text.

The lost Tenor part has been reconstructed by the editor and is printed in small notation.

Source

Oxford, Christ Church Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(M)	no.77	at end:	m ^f : w: m: of: the chappell:·
980	(Ct1)	no.77	at end:	w: mundie:·
981	(Ct2)	no.77	at end:	m ^f : w: mundie:·
982	—	—		
983	(B)	no.77	at end:	m ^f : w: mun:·

Notes on the Readings of the Source

The scribe of the Christ Church manuscripts, John Baldwin, regularly presents earlier music with underlay adapted to conform to progressive contemporary tastes.¹ We regularly find that melismas on final syllables have been altered, either by moving the last syllable to the end of the phrase, or by introducing a repeat of the text in which the final syllable is similarly delayed. Even though Mundy was still alive when Baldwin compiled his partbooks, the underlay of the present piece did not escape such editing. In England, before tastes began to change in Queen Elizabeth's reign, when two notes of the same pitch in a dotted rhythm were set to a strong antepenultimate syllable and a weak penultimate syllable (as in bar 5, Ct2), the final syllable would follow on the next note. If the musical phrase continued, a melisma was sung to this syllable. In *Veni Creator Spiritus* each line of the hymn ends with a dactyl of this sort, but the updating of Mundy's underlay is inconsistent. Sometimes the dactylic word is repeated in full, sometimes the final syllable appears twice, once it is simply moved, and in a couple of instances there is no alteration (see the notes below). Sometimes the accentuation of the introduced repeat is clumsy (e.g. '*pectora*' in Ct1 in bars 45–46; again, see below) and this also evidences scribal intervention since Mundy's own accentuation is sound. This edition ignores these edits.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: 1) bar number; 2) voice(s); 3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ¹D = 1st note D in the bar.

6 Ct2 *Spiri-* repeated undivided below DFE, (10) *-tus* below C / 9 B *Spi-* below G, (10) *-ri-* below B, (11) *-tus* below C / 10–11 Ct1 *Spiritus* undivided below FFEFE / 12–13 Ct1 *Spiri-* below FE, (14) *-tus* below ¹D / 14 B *visi-* repeated undivided below FE²D, (20) *-ta* below G / 15 Ct2 underlay repeat sign below E, (22) *-ta* below A / 23 Ct1 *-ta* below ²E (and in 16) / 25–26 Ct2 *gratia* repeated undivided below ²GABC / 30 Ct1 *-a* below C (and in 26); Ct2 *grati-* repeated undivided below EDC, (32) *-a* below C / 33 B *-a* below ¹D (and in 29) / 35 Ct1 *-a* below ¹D (and in 32) / 39 Ct2 *-a* below D (not in 34); B *pe-* below D, (40) *-cto-* below A, (42) *-ra* below G / 44 Ct1 *pectora* undivided below E¹D²DC / 45–46 Ct1 *pectora* repeated below ACB / 46–47 Ct2 *pecto-* repeated undivided below ²D¹CB, (49) *-ra* below D / 48–49 B *pectora* repeated undivided below ¹CB²C²G /

¹ David Mateer, 'John Baldwin and Changing Concepts of Text Underlay', in John Morehen (ed.), *English Choral Practice 1400–1650* (Cambridge: Cambridge University Press, 1995), pp.143–160.